

SIFTING THROUGH THE RUINS

for
mezzo-soprano, viola and piano

LIBBY LARSEN

I. . . . Jeff Hardy . . .

Anonymous

The musical score is divided into three systems, each with a Viola part and a Piano part. The key signature is one flat (Bb) and the time signature is 3/4. The tempo is marked as quarter note = 58-60. The first system (measures 1-4) features the Viola playing a melodic line with a triplet and a slur, marked *p* and *loosely*. The Piano part is marked *molto legato* and *p*. The second system (measures 5-8) shows the Viola with a triplet and a slur, marked *p* and *loosely*. The Piano part has a triplet and a slur, marked *p* and *distant, bell-like*. The third system (measures 9-12) features the Viola with a triplet and a slur, marked *p* and *quietly, loosely*. The Piano part has a triplet and a slur, marked *p* and *quietly*. The score includes various dynamics (*p*, *mp*, *mf*, *f*) and performance instructions such as *as if calling, chanting*, *loosely*, *molto legato*, *distant, bell-like*, and *quietly*. Measure numbers 5, 9, and 12 are indicated at the start of their respective systems.

13 *freely*

Sop. *Some-times it feels like it's been for - ev - er.*

Vla.

Pno. *hollow*
p *3* *p*

15 *3 accel. ----- a tempo primo*

Sop. *Some-times it feels like it just hap-pened.*

Vla. *accel. -----* *f* *3* *p*

Pno. *3* *accel. -----* *f* *p* *3*

17 *slowly, freely* *a tempo primo*

Sop. *Some-times it feels like it nev - er hap - pened.*

Vla. *Keening* *jeté* *jeté*

Pno. *ff* *3* *molto* *ffff (!)*

Red.

★ Depress keys silently, hold down.

20 *slowly, freely* *a tempo primo*

Sop. *But it is real.*

Vla. *p sub.* *p* *molto legato*

Pno. *p* *p*

23 *accel.*

Sop.

Vla. *accel.* *poco a poco cresc.*

Pno. *accel.* *poco a poco cresc.*

26

Sop.

Vla. *f* *Keening* *ff* *fff (!)* *jeté* *rit. jeté*

Pno. *f*

★ Depress keys silently,
hold down.

Red.

29 *drained - freely, recitative*

Sop. *Now I walk by the new site, al-most dail-y. I find it hard to look at.*

Vla. *p sub.* *haunting, distant* *p* *haunting, distant*

Pno. *mf* *p*

31

Sop. *There is his name, etched in stone.*

Vla. *p*

Pno.

32

Sop.

Vla. *freely to the end* *loosely* *f p sub.*

Pno.

II. To the Towers Themselves

Anonymous

Libby Larsen

Vigorously (♩=128-132)

Sop. They were nev - er my

Vla.

Pno. *detached*
f

Sop. 4
fav - 'rites, Not the Car - men Mir - an - da Chrys-ler,

Vla. *sul pont.* *ord.*

Pno. *mp* *f* *sub.p*
(Celia Cruz)

7 *relaxed, a bit slower* *freely* *dolce* *mp* *f*

Sop. Nor the Rock - e - fel - ler's ma - gic box - es, — Nor the Em - - - -

Vla. *mp*

Pno. *mp* *f*

10 *rit.* *pizz.* *arco non vibr.*

Sop. - pire, which I think would have killed us all if she fell.

Vla. *rit.* *mf* *p*

Pno. *rit.* *p stunned, hollow*

13 *ord.* *detached* *f* *mp*

Sop. They were two young dumb guys —

Vla. *mp*

Pno. *detached* *f* *mp*

17

Sop. | swag - ger - ing a - cross the sky - line. They were two young

Vla. | *fall off*
f \rightrightarrows *p*

Pno. | *mf*

21

Sop. | dumb guys — Beer - drink - ing M. B. A.'s — swag - - -

Vla. | *f*

Pno. | *sub. p* *f*

25

Sop. | ger - ing... ...a - cross the sky - line Not too bright.

Vla. | *drone*
p

Pno. | *freely mf*

30 $\text{♩} = 62-76$

Sop. Sop. *Now that they are gone, they are like young men lost at*

Vla.

Pno. *freely, floating* *flutter pedal*

34 *rall.* *Tempo primo* ($\text{♩} = 128-132$)

Sop. Sop. *war, not hav-ing had their life yet.*

Vla. *dolce* *mp* *muttering* *pp*

Pno. *mf* *p* *RH - murmuring, menacing* *pp (to the end)* *LH - very dry* *8vb*

38

Sop. Sop. *They are lost like can-non fod-der, like farm-boys through-out*

Vla. *f* *p*

Pno. *8vb*

42

Sop. time, stunned to death, not know - - -

Vla. *sub. pp*

Pno. *sub. pp*

(8vb)

46

Sop. - ing what hit them, and be - lov - ed

Vla. *gl.* *f* *p* *f* *gl.*

Pno. *(non cresc.)*

(8vb)

50

Sop. by the weep - ing moth - ers left be -

Vla. *(gl.)* *p*

Pno.

(8vb)

54

Sop. *hind.*

Vla. *(wailing) gl. gl. gl. gl. gl. gl. gl. gl. gl. gl. gl.* *ff*

Pno. *ff*

(8vb)

III. Don't look for me anymore

from the "wailing wall" at Grand Central Station

Alicia Vasquez
September 14, 2001

Libby Larsen

$\text{♩} = 72$, in the aftermath *tenderly*

Sop. Don't look for me an - y - more,

Vla. *non vib.* *p*

Pno.

5 *concerned*

Sop. It's late _____ and you're tired, Your feet ache stand - ing a - top the

Vla. *con vib.*

Pno.

9 *with weary patience*

Sop. ruins of our twins day af - ter day, day af - ter day seach - ing for a

Vla. *p*

Pno. *p* *gently, sadly*

14 *f* *angushed*

Sop. trace of me, _____ Your eyes _____

Vla. *cantabile* *f*

Pno. *f* *fast*

18 *half-voiced*

Sop. — burn - ing red, Your hands cut, bleed - ing,

Vla. *tr* *p sub.* 3 6

Pno. *mp sub.* *f sub.* *p sub.* *fast* *fast*

21 *f*

Sop. Your hands sift - ing through the ruins and your back — crook - ed from end - less hours of

Vla. *f* *p*

Pno. *f* *p* *f* *p* *fast*

25

Sop. la - bor. Don't look for me an - y - more.

Vla. *mourning* *p* *cantabile* *mf* 3

Pno. *gently* *p*

29

Sop. *poco rit.*

Vla. *poco rit.*

Pno. *ppp*

It's my _____ turn. _____

IV. Untitled

Anonymous

Libby Larsen

*Texts taken from photos by Martha Cooper
of shrines and messages around NYC*

♩ = 104

Sop.

Vla. *Keening*
ff

Pno. *ferociously*
ff

Red. _____

rit. slowly, freely (♩=c.80)
hymn-like

Sop. We keep them in our hearts and prayers, Bat -

Vla. *p* *dolce* *p*

Pno. *p* *hymn-like* *gently*

accel. to m. 13

Sop. tal - ion Sev - en — Lad - der Twelve En - gine Three.

Vla. *f*

Pno. *p cresc.* *f*

♩=104

Sop.

Vla. *Keening* *gl.* *gl.* *ffp* *ff* *3* *gl.* *jeté*

Pno. *ferociously* *ff*

Red.

17 *subito* $\text{♩} = c.80$

Sop. Five hun-dred il - le - gal im-mi-grants un-named.

Vla. *non vib.*
p sub. *dolce*
p \curvearrowright *mf*
as a shadow

Pno. *p* *pp* *mf*
Red.

21 *accel. to m. 24*

Sop. Nick Brand - e-mast-i, Five ten, One hun-dred nine-ty pounds,

Vla. *tr*
p \curvearrowright *mf*

Pno. *p* *mf*
Red.

25 $\text{♩} = 104$

Sop. dark— brown hair, ha - zel eyes, twen-ty - one years old, Em - ployed by Keefe, Broy -

Vla. *sub. p*

Pno. *sub. p* *p*
Red.

rit. ----- *accel. to m. 31*

29 *rall. ----- accel. -----* ♩=104

Sop. ette and Woods, Two World Trade Cen - ter, eigh - ty - ninth floor, *Keening*

Vla.

Pno. *rall. ----- accel. -----* *ff* *ferociously*

ff

Red. -----

33 *slowly, freely, recitative*

Sop. Wear - ing dark blue dress shirt, gray slacks, black shoes

Vla. *pp* *as a shadow* *Sva -----*

Pno. *pp* *as a shadow* *Sva -----*

35 *a tempo* (♩=104) *slowly, freely, recitative*

Sop. and a sil - ver O - me - ga watch with a blue face,

Vla. *Keening* *ff* *3* *ferociously* *p sub.* *as a shadow* *Sva -----*

Pno. *ff* *3* *ferociously* *p* *as a shadow* *Sva -----*

Red. -----

37 *a tempo* (♩=104) *slowly, freely, recitative*

Sop. *like an air raid siren*
 Char-ac - ter - is-tics: col - lec - tion of freck - les in horse - shoe

Vla. *ff* *pp* *gl.* *p sub.*

Pno. *ferociously ff* *niente* *morendo*

Red.

40

Sop. shape ov - er right clav - i - cle, cleft chin. *attacca*

Vla. *p* *p sub.* *attacca*

Pno. *pp* *as a shadow* *attacca*

V. Someone Passes

Anonymous (from photos by Martha Cooper of the shrines and messages around NYC)
Ted Berrigan (posted near City Hall)

Libby Larsen

The musical score is arranged in five systems. The first system is for Viola (Vla.) in bass clef, 12/8 time, with dynamics *pp*, *ff*, and *mf*. It includes performance directions: *very freely*, *slow*, *jeté*, and *molto legato*. The second system continues the Viola part with dynamics *f* and *espr.*. The third system features *cantabile*, *mp*, *sadly*, *p*, *whitely*, and *move to vibr.*. The fourth system includes *SIREN*, *ff*, *yearning*, and *decresc.*. The fifth system is a short Viola passage with *(decresc.)*. The sixth system is for Soprano (Sop.) in treble clef, 6/8 time, with a tempo marking of $\text{♩} = 72$. The seventh system is for Viola in bass clef, 6/8 time, with dynamics *p* and *mp*. The eighth system is for Piano (Pno.) in bass clef, 6/8 time, with dynamics *mp* and *p*, and includes markings *murmuring*, *1/2 Red.*, and *+ Red. II*.

10

Sop.

Vla. *as a heartbeat*
f *p* *f* *f*

Pno. *f* *sub.p*

14

Sop. Miss - ing, _____

Vla. *p* *p*

Pno.

18

Sop. miss - - - ing, _____ miss - ing _____

Vla.

Pno.

22

Sop. At first you were miss - ing, At first you were

Vla. *f* *fp* *p* *sul pont. tr.*

Pno. *as a heartbeat*

26

Sop. miss - ing, Now I just miss you. *poco meno mosso*

Vla. *ord.* *mf* *p*

Pno.

30

Sop.

Vla. *sadly* *f* *p* *3*

Pno. *pp as a heartbeat* *p*

8^{vb}

34 *meno mosso assai* (♩=60) (an outpouring)

Sop. The heart stops brief-ly when some - one dies,

Vla. *p* *f*

Pno. *p* *f* *sigh*

Sub - - - - -

38

Sop. when some - one dies, a quick pain, a quick pain— as you hear the

Vla. *mf* *sigh*

Pno. *p* *f* *mp*

41

Sop. news, _____ As you hear the news, _____ 5 _____ When

Vla. *mf* 3

Pno. *mf* *p*

44

Sop. some - - - one dies,

Vla. *mf* *f* 3

Pno. *f* 3

46

Sop. a quick pain, a quick pain and some - one pass - es from your

Vla. *mf*

Pno. *p* *mf* > *p* 3

48

Sop. out - - - side life to in - side.

Vla. *mf* quietly

Pno. *p* a slow heartbeat

52

Sop. *Slow - ly,*

Vla. *sub. p*

Pno. *mf*

57

Sop. *slow - ly,*

Vla. *as a heartbeat*

Pno. *mf* *bell-like* *mf* *3* *p* *bell-like*

62

Sop. *slow - - - ly the heart ad - justs to its new*

Vla.

Pno. *3* *3* *3* *3* *quietly to the end*

68

Sop.

weight.

Vla.

Pno.

72

Sop.

quietly

Ah

(Hum)

Vla.

pp

Pno.

pp